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MODERN WRITING



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Instructions Applying to Plates and Copies

MODERN WRITING

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INDIANAPOLIS, IND.

DESIRABILITY OF GOOD PENMANSHIP.

The subject of penmanship, while by many disregarded or made a secondary consideration in educational attainments, is fast gaining a position of the first importance with the leaders of education.

Careless and illegible writing is no longer tolerated. The day and age has come when the young man or young woman who aspires to reach recognition in the business or social world must be master of a good handwriting.

One of the first questions asked applicants for positions in business firms is, "Can you write a good, practical, business

hand?" If the applicant does not write a plain and rapid hand, he is not wanted. Those who apply by letter receive little attention unless the application is written in a hand indicating a mastery of business writing.

A well written letter is a weighty recommendation to a stranger, and at once arrests attention to the writer and creates toward him a favorable impression, which, when upheld by other business and moral qualifications, often secures the position sought for.

The progress of writing during the past few years has

been remarkable, and the standard has advanced from a slow, inartistic style to one noted for its speed and beauty, losing nothing in legibility.

Poor writers must work up or give way to those who handle the pen with skill and speed. Banks, wholesale houses, factories and offices of every kind doing a large business must have good writers in their clerical department. They have no room for illegible and slow writers.

Anything worth doing is worth doing well. There is a right and a wrong way to everything. As the world advances competition strengthens, and it is only he who uses particular care to do everything he does well and

right that commands popular esteem sufficient to make his work a success.

If one learns to write well it is certain to prove itself a very important factor in a successful business career. Every good writer, no matter what line of business he may be following, finds that he is very materially benefited by his writing. Who is there who does not admire good writing, and who would not like to be able to execute it? Then why not learn? It is but a question of time, and only requires persistent practice from good copies and clear instructions to acquire a good handwriting. Why some persons will almost disgrace themselves with their poor handwriting is hard to understand.

Many persons who possess high intellectual and moral attainments are deficient in this power of communication used every day of their lives, and only next in importance to the use of the tongue. The great volume of the business of the world is principally done through correspondence, and, notwithstanding the typewriter is used for a portion of this, the pen loses none of its importance.

Time is valuable, hence the necessity for good work rapidly executed, otherwise the inevitable failure of those who cannot use in their clerical work a clear, rapid style of penmanship.

The successful and ambitious business man is continually trying to formulate some plan by which he can lessen labor,

economize time and save expense. Thus he employs clerks to do his writing who can accomplish the most work in this line and yet execute it neatly and plainly.

A careful observer needs little argument to convince him that skillful penmanship pays, and wonders within himself why more young men and young women do not master this branch of education which always yields such a rich reward to its possessor at any age in any position.

WHAT IS GOOD WRITING ?

The best critic is the man of business—he who comes in contact daily with the requirements of the busy world along this line; he will not say it is any accurate copy-book style; he will

say it is writing embodying three elements : speed, legibility and beauty ; and these three combined make good writing ; any style to be successful must embrace these three elements.

MUSCULAR MOVEMENT PENMANSHIP.

This is now the only recognized movement by which to acquire a practical handwriting. It facilitates speed and is a preventive of weariness, and harmonizes with beauty, and any one who aspires to a good handwriting must gain it along the road of muscular movement.

Muscular movement as applied to penmanship is the action of the fore-arm resting and rolling on the large muscle below the elbow, without any action of the finger and thumb, which

are used merely to hold the pen and form a slide for the hand, moving only as the fore-arm moves.

When we say the fore-arm is to roll on the large muscle below the elbow, it is not meant that it may slide. There is a difference between rolling and sliding ; nor does rolling, as here applied, mean that the fore-arm rolls over and over, but is meant that it rolls back and forth on the muscle.

Every one who expects to acquire good writing must master this movement. This is the place to begin. In learning anything, as in performing anything, there is a right place to begin ; and, in writing, muscular movement is the foundation without which a practical handwriting can never be acquired.

FINGER MOVEMENT.

In finger movement there is no action of the arm whatever—everything being entirely stationary above the wrist. The fingers and thumb do all the work.

The tendency of all being to write with the finger movement, this will have to be carefully guarded against, until the muscular movement has been perfectly mastered, as it is impossible to write a smooth, easy and rapid hand with the finger movement.

A slight finger movement is used to advantage in connection with the muscular movement in forming a few of the letters, but this must not be used until the muscular movement has been perfectly acquired.

ANALYSIS.

The person who masters a practical handwriting gives very little credit to analysis. Analysis was originally intended to develop form, but it does this very poorly and excludes movement entirely.

The only successful way to acquire form is by close observation and the devotion of a sufficient time for diligent practice from the plates furnished in connection with this work.

MATERIALS.

The best is none too good. Good work cannot be done with poor tools.

PENHOLDER. A common straight penholder with a tapering stem is preferred for business writing, and an all wood or rubber holder is decidedly the best. Avoid all holders with a polished metal piece at the bottom, as they will be apt to slip in the fingers and are difficult to hold.

PENS. Avoid a stub or a very fine pen. Use one with a medium point, as best results will be secured in practicing with this.

INKS. Procure a strong black ink that flows freely, and see that it is always kept thin. Always keep the ink closed up when not using, to prevent dirt from settling in it.

PAPER. A good quality of foolscap paper is decidedly

preferable for practice. Avoid soft, spongy paper, as a firm quality with a hard surface gives the best results.

POSITION AT THE DESK.

Sit squarely facing the desk with both arms resting on it and at right angles with each other. Adjust the chair so that by sitting moderately erect the body is about an inch from the edge of the desk.

It makes very little difference whether the feet rest squarely on the floor or not, as it is hardly to be supposed that a person writing at a desk all day is going to retain exactly the same position from morning till night.

Do not allow the back to bend between the shoulder and the hip. Let the position be easy.

POSITION OF THE HAND.



The right hand should rest with the palm down and not over on the edge. Let the little finger slide on the nail or on the first joint if it does not stick to the paper. There can be

no objection to both of the last fingers resting on the paper if they slide smoothly. Keep the wrist off the table, especially until muscular movement is well developed, and see that it moves freely with the fore-arm.

The left hand should be kept on the table and used to hold the paper stationary when writing, and when it is wanted in another place to move it so as not to disturb the right hand.

HOW TO HOLD THE PEN.

Hold it between the thumb and first two fingers, with them as nearly opposite as possible, so as to hold it firmly, but do not grip it. Gripping a pen is holding it so tight that the

nerves of hand and arm become on a tension which soon produces nervousness.

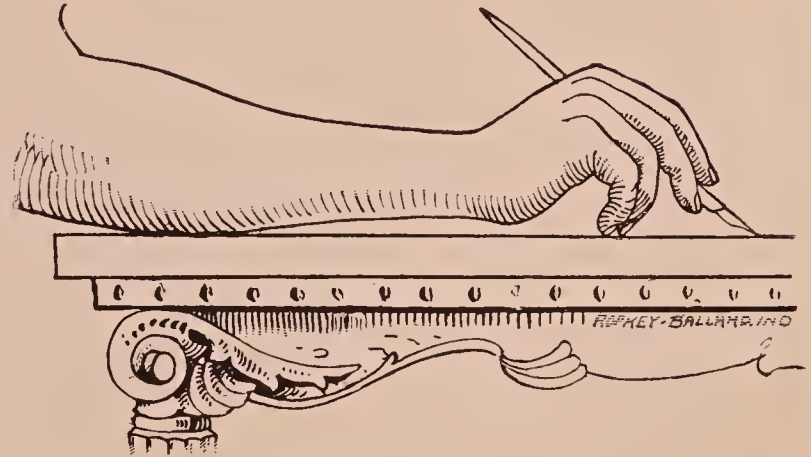
Let the holder drop between the big joints of the first finger and thumb, and keep the holder pointed in the direction of the right shoulder and the pen squarely on its point and not on edge, as this causes pen to scratch.

The holder should cross the two fingers about the first joint to the right of the nail. Hold well down toward the pen.

POSITION OF THE ARM.

To be in harmony with the position of the body, already described, the right arm should rest on the table so that the elbow bone is almost even with the edge. Avoid placing the

arm too far on the table. Keep it within easy control. Do not bear any weight on the right arm.



POSITION OF THE PAPER.

Place the paper obliquely on the desk so that the lower right-hand corner and the upper left-hand corner are in line with the fore-arm. This is a good rule to follow, but with some it may be varied a little. Keep the top end of the paper well to the right, which will avoid writing with so much slant.

Keep several sheets of smooth paper under the sheet being used, as good writing cannot be expected on a springy surface.

MOTION.

It is a known fact with good writers that the beauty of writing depends upon the motion with which it was executed.

Slow and irregular motion produces heavy and shaky lines with irregular spacing. Rapid and regular motion produces a smooth line. Regular motion all the way through endows the writing with grace and beauty.

To the trained eye, all writing shows at a glance the motion with which it was executed. To secure satisfactory improvement the motion should be easy and regular as clock work.

PRACTICE.

In practice as in other things, adopt system and method. Begin at the beginning and work to an end, and do not attempt to work from the end backward. Follow the work as herein

laid down, being careful to do everything reasonably well before leaving it.

Stay with one exercise or letter as long as patience will possibly admit before taking up another. However, when completely tired of one thing try another—thus judiciously changing and keeping up interest in the work.

Those who have made the greatest success of penmanship are the ones who have felt it a pleasure to sit and practice. One of the great necessary features is perseverance. Many young people become enthusiastic over writing for a little while, but perseverance gives way, practice is neglected, and interest finally dies out.

The only sure way of acquiring a good handwriting when once started is to devote as much time as possible to it every day. Not occasionally, but constantly. In order to get the full benefit from this work it is necessary to set aside a stated regular time for practice and to permit nothing to interfere.

A reasonable season of constant practice will develop surprising results.

NEATNESS.

Give this subject study and careful attention, making all practice and writing as neat as possible, for upon this hinges a great deal. Writing, to attract attention, must be clean and neatly arranged, as neatness always excites favorable comment.

SPECIMENS.

It is suggested and recommended that, upon beginning practice from this work, the student should lay aside a small specimen of his writing and not look at it again for some time.

After another season of faithful practice, another specimen can be selected and compared with the first one. This method should be continued from time to time, as it records improvement and proves an inspiration when faithful work has been done.

INSTRUCTIONS APPLYING TO PLATES AND COPIES OF THE WORK.

PRINCIPLES.

For convenience in explaining the letters and exercises of the plates, use is made of four principles, as follows : First, the straight line. Second, the right curve, which curves to the right of an imaginary straight line. Third, the left curve, which curves to the left of an imaginary straight line. Fourth, the compound curve, which is made up of a combination of the right and left curves. It may curve in any way and be a compound curve so long as the right and left curves enter into its composition.

The Base Line is the line written on, whether real or imaginary, as in the case of unruled paper.

PLATE No. 1.

This plate is to be diligently practiced by every one, no matter how well or how poorly they write. The value of these exercises cannot be overestimated. They develop muscular movement, light touch, strength and regularity of motion. From five to ten minutes' work on this plate should precede every practice hour.

Proceed in the directions indicated by the arrows. Make no sharp turns, but work until regular and perfect ovals are obtained. Touch the paper lightly; make strokes as fine as can be produced.

PLATE No. 2.

This is rather a continuation of the former plate. Follow the suggestion concerning it, remembering that the absolute necessities are, easy movement of arm, light touch, regular and rapid motion.

Study carefully the form of the letters on the bottom line before beginning practice on them.

PLATE No. 3.

With these exercises develop a free movement from side to side. Continue them the entire width of the paper without raising the pen. Make these letters oval at the top, pointed and retraced at the bottom.

Space them regular. No exercises can produce better results than these.

PLATE No. 4.

A continuation of plate No. 3, although different forms, practice from these develops same results, flowing motion. Observe that "o" is a complete oval. Close it at top and make connecting line a Compound Curve.

The “a” is more slim than “o,” pointed at top. It is joined also with a Compound Curve.

PLATE No. 5.

A continuation of plates Nos. 3 and 4. The main features for close attention are, regular spacing and an easy muscular movement. In running these across the sheet, see that neither the hand nor the finger sticks in the least.

The “v” begins with a Left Curve, making it oval at top. The “u” begins with a Right Curve, making it sharp. Both letters have the same finish, which requires close study and practice to master.

PLATE No. 6.

The all-important feature yet to be kept in mind by the student is the development of a free and easy muscular movement, hence the continuation of plates designed for this purpose.

See that no finger movement is used. These exercises can soon be mastered with a flowing muscular movement, but with nothing else. Avoid angular turns where there should be oval ones. Retrace lines that are in the copy retraced.

PLATE No. 7.

Small letters are now taken up, but keep at work now and then on plates preceding.

The “a” form is embodied in all four of these letters. Close it at the top; avoid making a hook at the beginning of first down stroke. It should be narrow and pointed at top.

Be painstaking with all practice and write the copy lines as well as possible.

PLATE No. 8.

In these three letters are found a similarity of form. Study the lines closely, keeping in mind their relation to each other.

The “m” and “n” beginning with left curves are oval at the top, pointed and retraced at the bottom; “p” has the same finish.

Do not forget about movement and spacing.

PLATE No. 9.

While in these letters there is at first glance a similarity, closer observation will show a greater difference. These are classed together for the purpose of calling especial attention to the “y”—it is so often made wrong by beginning it with Right Curve instead of Left Curve. Remember the “y” begins with Left Curve and “u” with Right. Make both oval at bottom turns.

In joining last part of “h” to stem, retrace the line, being sure not to leave it open.

Perseverance will master any form that may fascinate the student, although it may be something new to him.

PLATE No. 10.

These letters begin with opposite curves, but the finish is the same. The dot at close of all of them will require close attention. To make it, retrace very slightly, at the same time bearing on the pen to make the necessary shade.

PLATE No. 11.

The “c” here given is, for business purposes, much preferred to the kind having the loop at the top. Begin this with a mere dot, and make the body a regular oval.

Make a loop of the “e.” It is too easily mistaken for another letter when the lines are run together.

Make the cross to the “x” upward. The Compound Curve is preferred instead of the straight line generally used. It would be well to review many of the former plates, giving much additional attention to movement drill.

PLATE No. 12.

These two letters are one-fourth higher than “m” and similar letters. Each begins with a Right Curve. It will require close attention and diligent practice to master these letters.

PLATE No. 13.

These letters are three times as high as “m,” and are

called loop letters. Make the loops slim and oval at the top. Pointed loops will not do. Notice particularly the finish to “k.”

Practice on “l” separately until the loops begin to look about right. Be sure to bring them to the Base Line before turning. Make the back of the loop perfectly straight with the exception of the turn which it necessarily takes to make the oval top.

PLATE No. 14.

These letters all extend twice as far below the Base Line as the “m” does above. The same suggestions apply to these loops as to those on plate No. 13.

PLATE No. 15.

These letters are twice as high as “m.” Two forms of each are given—the last ones being preferred for rapid writing. Retrace the up-and-down strokes of the letter “t” well. Avoid leaving it open.

PLATE No. 16.

Each of these letters begins with a Right Curve, each pointed at the top.

Dot the “i” and “j” directly in line with its slant and as far from the top of the letters as they are above the Base Line. In other words, the dot belongs on a line with the tops of the “t” and “d.”

Put life into all practice. Bold and decisive strokes produce good writing.

PLATE No. 17.

All practice on capital letters should be preceded by about five minutes' work on movement exercises, contained on plates No. 1 and No. 2. The main point to be kept in view is a rolling motion, producing full and regular ovals, instead of slim ones with pointed turns. All capital letters are three times the height of "m."

In "A" notice that the form is the same as in small "a," but that it is left open at the top.

Make the lines of "C" perfect ovals and as nearly parallel as possible.

The top of "E" is not so long as the bottom part, and they are connected with a good sized loop. Avoid getting the back of this letter too straight.

"O" should be made a perfect oval. Work on retraced oval exercises on Plate No. 1 to develop this letter.

PLATE No. 18.

All three of these letters make fine movement exercises when combined. Practice on them in this way will be found quite beneficial. Make as many as possible without raising the pen.

After making the first stroke to “ B,” retrace with the one following, thus avoid leaving it open. Connect the two ovals with a good sized loop.

“ R ” may be made in a similar manner as “ B,” or like copy. Study all forms given and imitate copy as closely as possible. Avoid getting the lines heavy and stiff; if they are of this kind, more muscular movement is needed.

The stem of “ D ” is a Compound Curve. Make the loop at the bottom of the stem slim and rather long up and down. Then descend to base line (not below it) before turning up with the body of it.

The student should practice faithfully on all of the words

given on these plates, and then think of other words beginning with these letters and work on them.

PLATE No. 19.

Begin these letters with a small loop as in copy. In “ M ” and “ N ” retrace the down stroke with the up ones so as to make the stems pointed at the bottom, except in finishing, when the Right Curve is used, making that turn oval. Do not make pointed turns at top, and make the “ M ” slant so that the top is oblique.

“ Q ” should be made as oval as possible, with a nice regular loop.

The last line on the page is excellent for developing a strong movement on small letters ; it also affords the best of practice on “ m’s ” and “ n’s,” letters so often used in all writing.

PLATE No. 20.

Begin these three letters with the same loop as the letters on preceding plate. But observe that all bottom turns to these letters are oval. The stem to these, instead of being a Right Curve, as in “ M,” is a Compound Curve. It will take diligent practice to make this stem well.

The last part of these letters extends only two-thirds as high as the first part, or same height as small “ t ” and “ d.”

PLATE No. 21.

These letters begin with the same small loop as the letters on the two preceding plates. While the stem to those on plate No. 20 is a Compound Curve, the stem here is a Right Curve.

Make the turns at the bottom of “ W ” pointed. Endeavor to get the first and last parts of “ X ” to join.

“ Z ” is considered a difficult letter to make. The main points to avoid are an angular stem and long loop at the bottom. Join top and bottom with a small loop.

PLATE No. 22.

The two strokes to each of these stems are full Right Curves pointed and retraced at top.

The last part to body of “H” is a Left Curve and not a straight line, as is used by many. Make the cross lines regular curves.

The first stroke to finish of “K” is a Compound Curve. A Right Curve is too often used. Make one using a Right Curve at this place and observe the difference in appearance.

In making “P” bring most of the body of it to the left of the stem, making only enough to the right to enclose the stem at the top.

PLATE No. 23.

Be sure to make the stem to each of these letters a Compound Curve. Nothing else gives them the right appearance.

The tops to “F” and “T” must have careful study as well as careful practice. Do not bring the loop of the top too low, not lower than one-third the height of the stem. See that the finishing stroke is a Compound Curve.

The stem or down stroke to “L” and “S” must be a full Compound Curve (more curving than in most other places), and the up stroke should cross it about the center or at the junction of the Left and Right Curves.

PLATE No. 24.

Begin the letters of this plate on the Base Line (not above).

The “J” should be made straight on the back, and the top oval a little larger than the bottom one.

Make the stem of "G" pointed and only one-half the height of the entire letter.

PLATE No. 25.

This is one of the most practical plates of the whole series. In all clerical work good writing is of little account without good figures. And figures are not good unless they are plain and made quickly.

Make them with the same muscular movement as in writing, use as light a touch as can be had, and work until their forms are moderately correct. Make them rapidly. Practice until miscellaneous figures (same as on second line of

plate) can be made well at from 100 to 125 per minute. This may at first seem a high speed, but practice will soon develop even a higher rate.

Study the figures carefully and make them cautiously until their forms are firmly fixed in the mind. Particular attention is called to a few figures.

Be sure to make the bottom line of the "4" horizontal (exactly parallel with the Base line). The top of the "7" the same way.

Make the stem of "5" short and the cross joined to it at the top. Make "0" a full oval, and the first part of "9" same as small "a." The stem of "7" and "9" come below

the Base line, the others all rest on it, except the “ 4,” whose bottom is only a slight distance above, and the last stroke stops at the Base line.

Considerable practice is necessary on the “ \$ ” mark. Practice on making figures in columns and lines, getting them straight every way. Figures should receive daily practice.

PLATE No. 26.

On this plate is found form for a bill of goods. While different forms are sometimes used, this one is quite general and everywhere considered appropriate. Study its form carefully. Write and rewrite the letter until the form of it is thoroughly understood. Notice also the punctuation.

PLATE No. 27.

This is a continuation of No. 26. Practice on these letters faithfully, remembering that the correct spacing of the words adds much to the appearance of the writing. Words being too close together or too far apart never look well. Leave about the width of small “ i ” between the words.

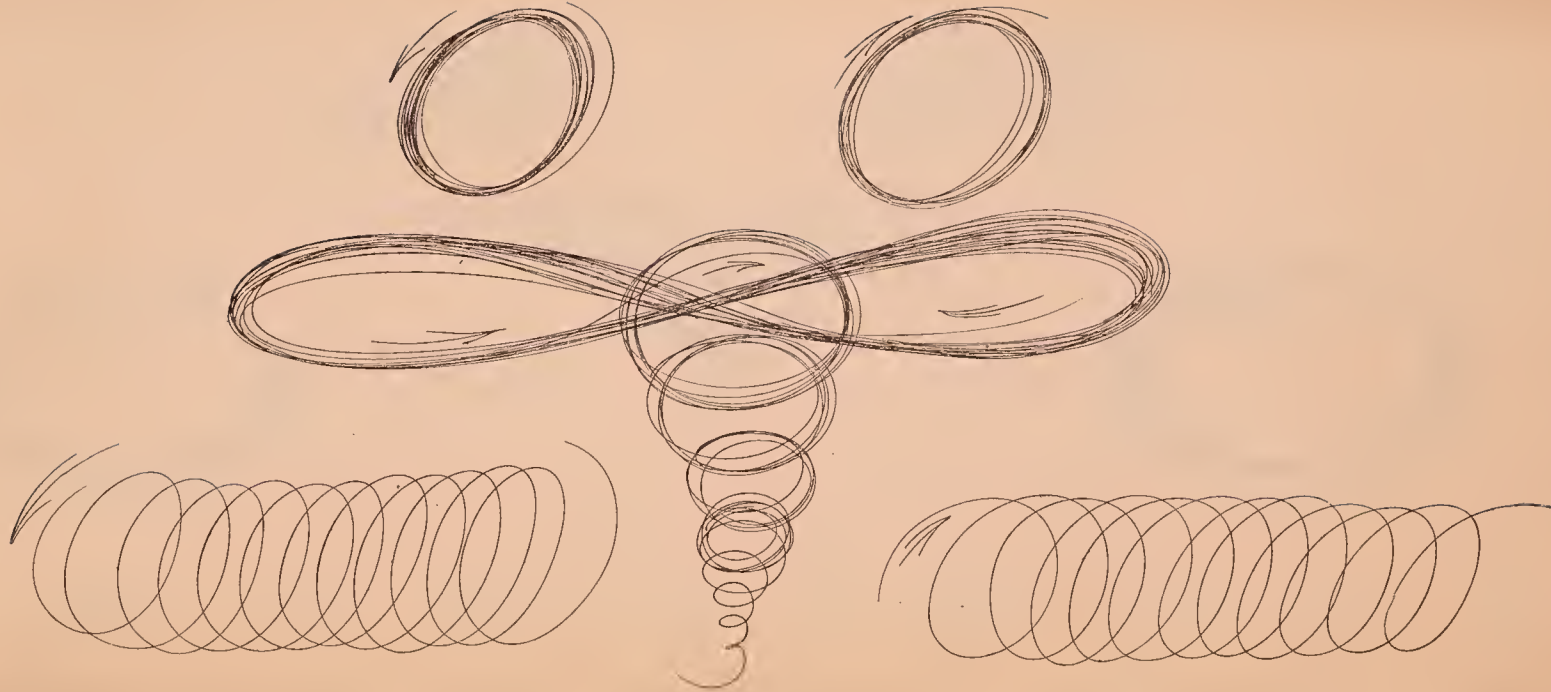
PLATE No. 28.

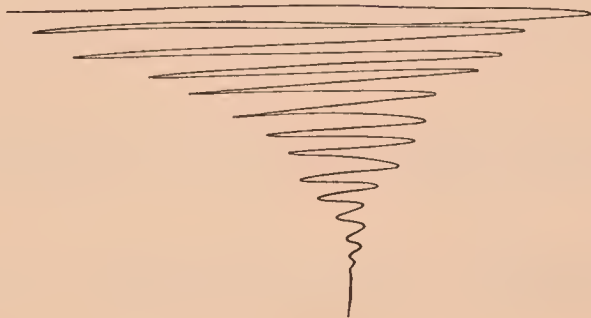
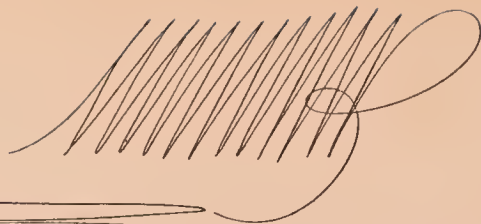
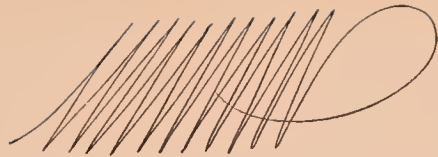
It is not supposed that by the time the student reaches this plate he is through with all behind him. Not by any means. Plates No. 1 and No. 2 must be practiced continually. Too much movement is never obtained, neither is an excess of control to be feared.

PLATES Nos. 29 and 30.

On these plates is given a style particularly adapted to ladies ; it being a small and somewhat running hand. The principal points to be observed are, movement, regularity in

height and even spacing. A nice style should be adopted by ladies in all correspondence and constant pains taken to work it as nearly to perfection as possible.





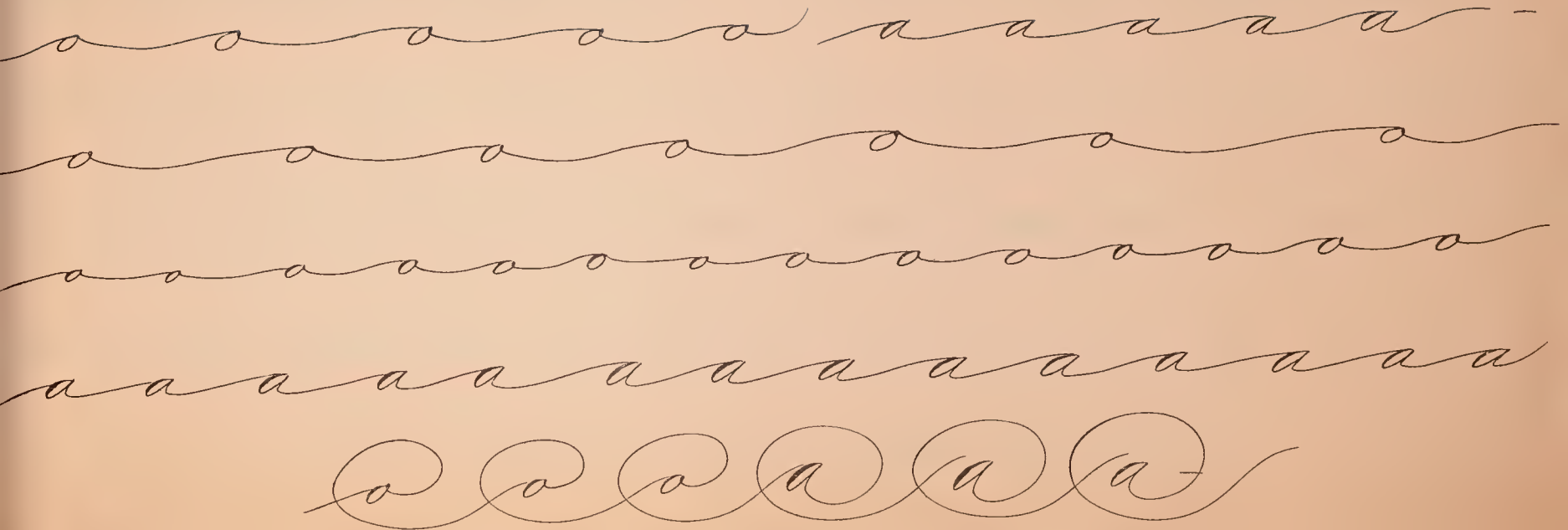
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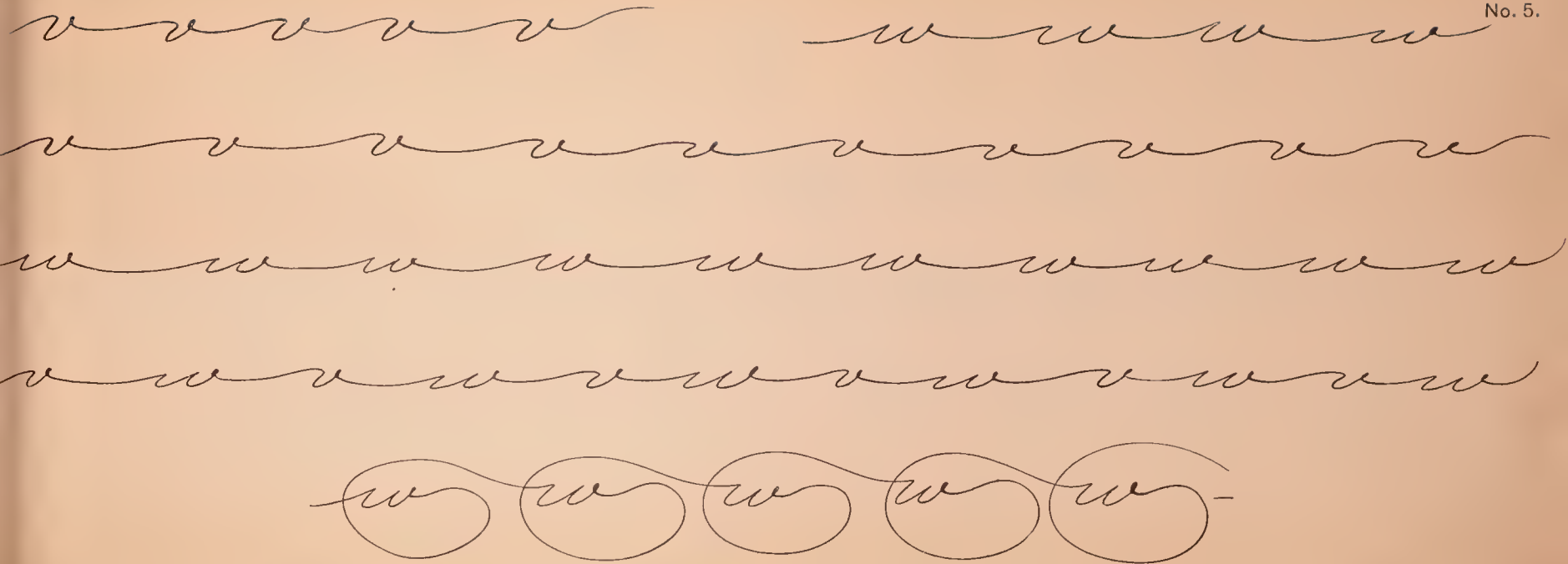
n n n n n n n n n n n

m m m m m m m m m

n i n e m u m m i n e

m i n i m u m





m m m m n n n n

x x x x

B B B B B B B B

O O O O O w w w w

z z z z z

a d g q

annals dead going quit

There are no gains without great pains.

Never wait for dead men's riches.

Good goods cheap. quick sales—

m

n

p

minnow

ninety

puppy

Movement is the key to good writing.

Not slothful in business, fervent in spirit.

Put life and energy in all your writing.

u y h

union you hammock

Use a free muscular movement.

Youth should respect old age.

Humility is the foundation of virtue.

v w o b

vivian winnow onion bulb

Verily, verily, acquire a good handwriting.

Legibility, speed and beauty are the requisites of good business penmanship.

c

e

x

cocoa

enemy

xanthine

Who does not admire fine penmanship?

Court thy own admiration and esteem!

Excuse no one from his duty

r

s

rural

sustain

Success requires rustling.

Success and labor are inseparable.

Refinement is superior to beauty.

b

l

h

k

bib

lily

holy

kink

Look before you leap

Failure and indolence are close neighbors.

Over the hills to the poor-house!

g y f j z

gig your life jug zone

Goodness is beauty in its richest robe.

Always fulfill your promises.

Jack and Jill climbed the zigzag hill.

d d

t t

dead

tenth

Do unto others as you would

have them do to you.

Truth is mighty and will prevail.

i u w f

inning urn win jar

Unite the hands with the brain.

If success you would obtain.

Wealth does not always insure happiness

A. C. E. O.

Ammon Ammunition Assist.

Coming Cunning Common.

Enemy Every Empire.

Omnipotent. Option.

B. R. D.

Birmingham. Burning. Banana.

Running. Rampart.

Drummond. Damp. Davenport.

Runninghand penmanship is admired by many.

M

N.

Q.

Minimum Muscular Movement.

Naming Number.

Quintal Quart Quince

Many men mining in a mine M

U. V. Y.

Unit Unionville Useless.

Vague Varner.

Youthful Yours Yucatan

Use care and criticism in your practice.

W X Z

Wheeling Willia Warrior

Xantippus Xebec

Zone Zumans Zanesville

Write with a bold, yet free, motion!

N. K. P.

Humming. Hunter. Handsome.

Kansas Kentucky.

Penman Puritan Putty.

Put life in writing to give it beauty.

F. T. L. S.

Fantasma Funny Fully Flour.

Truly Tantamount Tour.

Lanning Learning Lamar Loom.

Somerset Sunset.

I.

J.

G.

Inning

Immure

Indianapolis

Jamestown

Jamison

Gammon

Goodman

Gunner

Good writing is scarce yet valuable.

1 2 3 4 5 6 7 8 9 0

79841098426783754179840292498

94027
65935
70932
89521
65023
19841
59407

\$ 29.40
41.27
18.13
87.44
28.77

205.01

\$ 74.18
33.22
91.15
44.33
15.05

257.93

50583
92107
63145
98521
37652
81542
64334

Birmingham, Mo., Dec. 10, 18--.

J. M. Hunt & Co.,

Kansas City, Mo.

Gentlemen: - Please send by freight the following:

3 bbls. Granulated Sugar.

2 Cases Japan Tea.

1 " Canned Salmon.

Very truly.

Core, McEwen & Co.

Denver, Colo., Dec. 10, 18--.

Jones & Mason Manfg Co.
N.Y. City.

Dear Sir:- Please fill order for goods by Pacific Express as follows:

10 Reams Foolscap paper, "Excelsior Mills,"

10 " Legal cap " "

5 M x x x Business Envelopes, 6 1/2 in.

Respectfully,

Tart Stationery Co.

Chicago. Dec. 14. 18--.

Jno. W. Smith & Co.
Humboldt, Kas.

Gentlemen: - Replying to your inquiry of
3rd will say, the goods ordered were shipped
on 2nd instant.

Respectfully,
J. D. Manning & Co.

Dayton, Ohio, Dec. 10, 18--.

Miss Minnie Smith.

Namilton, Ohio

Dear Minnie:- Your kind invitation to visit you has just been received. I accept it with thanks and will arrive Saturday, Dec. 15, on the 6 P.M. Train. Please meet me.

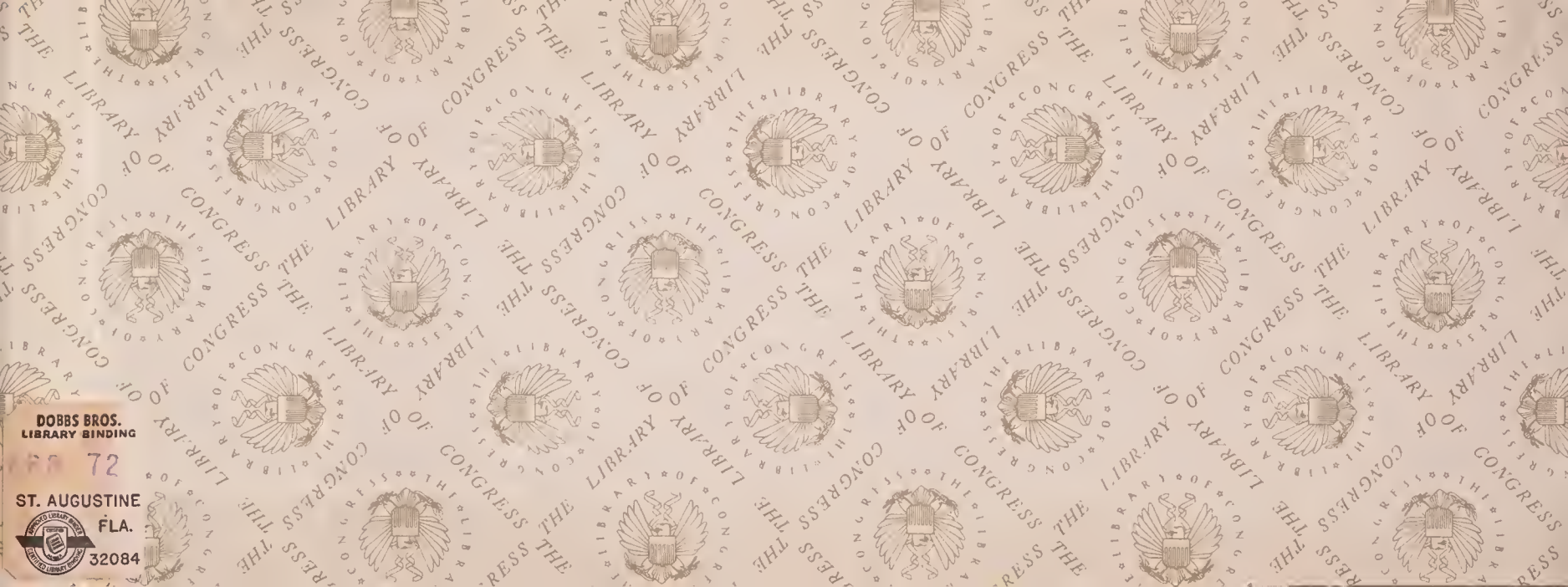
Affectionately,

Stella Cory-

PD 175.







DOBBS BROS.
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FLA.



32084

LIBRARY OF CONGRESS



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